

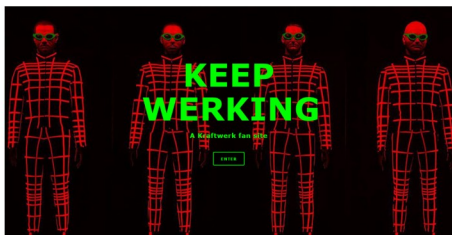
AKTIVITÄT

KRAFTWERK FANZINE

ISSUE N°3 JANUARY 1993



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A K T I V I T Ä T

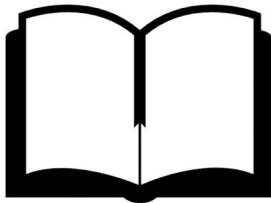
K R A F T W E R K F A N Z I N E

This document contains the scanned pages of one of the Kraftwerk Aktivität Fanzines or complimentary publications that were produced from 1992 through to 1998.

During this time 10 Fanzines were published along with various update issues and other complimentary publications.

The scans have only been altered for clarity, with the exception of addresses and phone numbers that have now been blocked out. So please note that all errors and miss-information are as they appeared at the time of publication. Later issues tried to address the earlier problems as the production team put more stringent editorial practices in place.

Best viewed with two pages side-by-side



AKTIVITÄT

ISSUE NO THREE - JANUARY 1993

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Front cover; Fritz Hilpert, photo by Jan Sundstrom
Back cover; Henning Schmitz, photo by IAC

INTRO

Welcome to issue three. At the time of writing this, there are numerous Kraftwerk related matters still in the air. Over most of this year there have been various rumours of a 'MIX 2' LP release but still no sign of such a record yet. Similarly, there is word of a brand new record in the process of being made... Also, at the time of writing this there is an American 'Showroom Dummies' CD single set to make an appearance, billed to include two 'unreleased tracks'; whether this will be fact or not is debatable but it has certainly caused an immense amount of interest judging by the amount of calls that Esprit mail order have received since their advert appeared! In the December issue of the UK magazine 'Music Technology' there is a very good, very lucid interview with Ralf Hütter with talk on various subjects. Definitely one of the best interviews with Ralf of recent times. Sadly, there is no clues from Ralf as to any future Kraftwerk releases at all.

Since issue two, AKTIVITÄT has spread out even further, with enquiries coming from all over the place; Norway, Canada, Spain, Germany, Israel, Japan, Guernsey, America etc. In this issue there is for the first time a 'small ads' section; in the next issue I would hope that this will expand and that Kraftwerk fans wishing to contact others to share info or swap/sell items will make use of this facility. All adverts will be free and will be included so long as they are not too long; no page long lists please! So, if you have an advert you wish to include, send it in to the AKTIVITÄT address.

Not too long after this issue is available, the second Kraftwerk convention, organised once more by Paul Wilkinson, will be taking place, again at the Rosecrea Hotel in Blackpool (see p.51). There may well be a smaller, more modest, 'convention special' issue of AKTIVITÄT available to coincide with this. Finally, we are still looking for your contributions for future issues, especially photo's from the earlier periods of Kraftwerk's career and we do welcome any suggestions for articles to be included. In the meantime, enjoy this issue...

Ian Calder
December 1992

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IT'S DIFFICULT trying to write an article about an event that happened over 15 years ago, (nearly half my lifetime ago!), but here goes:

The date was Sunday 15th September 1975. The place, the Free Trade Hall in Manchester. The event - Kraftwerk's first ever Manchester appearance on their first ever UK tour.

The gig was probably one of the worst ever attended at the Free Trade Hall. Was it because their first hit single, '**Autobahn**', had been out of the charts for over 3 months and the follow-up, '**Kometenmelodie 2**' had flopped? Was it because *Santana* were playing another large gig in Manchester that same night? Was it general apathy, that nobody was interested in a bunch of German weirdo's that didn't play 'proper' instruments? Whatever the reason, those who stayed away missed an incredible experience.

It seems funny now, but most of us that attended wore patched jeans, platformed shoes, had long hair and some even sported traffic cones on their heads, that they had nicked from some roadworks somewhere in the middle of Manchester.



The support act was a young lady by the name of A.J. Waller, a folk singer that I had never heard of and have never heard of since! She even got the audience (those that weren't in the bar) to sing along to one of her songs. Her only reference to Kraftwerk was that, earlier, she had nearly stood on one of their £1000 microphones - and got severely bollocked for it!

The "*Voice of Energy*" introduced us to '*Die Mensch Maschine*' and so entered Kraftwerk...

To the left of the stage was **Ralf Hutter**, smartly dressed with a number of synthesizers in attendance. Next was **Wolfgang Flur** and **Karl Bartos**, complete with 'biscuit tins' that were tapped with wired up 'knitting needles'. Finally, on the right, was **Florian Schneider**, unsmiling and playing synthesizer and various electronic woodwind instruments.

I can't remember exactly in which order they played their numbers, but they played the following numbers off their previous LPs: '**Ruckzuck**', '**Kling Klang**', '**Tongebirge**', '**Kristallo**', '**Tanzmusik**', '**Autobahn**', '**Kometenmelodie 1**', '**Kometenmelodie 2**' and '**Mitternacht**'.

It was the first time in Britain that anybody had experienced electronic percussion. The drum beats were very loud and it was amazing to think that all that noise was being created by two blokes touching a small pad with a couple of thin sticks. From where I sat, near the front, I could even hear the patter of the drum sticks clicking on the drum pads.

The stage lighting was not spectacular by any means, but their stage presence was enough to keep your attention. You daren't blink in case you missed any technical wizardry. Each member of the band all had their names in front of them in fluorescent lights in little glass boxes. There were two banks of half a dozen fluorescent light tubes backing the band. One bank was just in plain white bright light, the other bank was made up of six differently coloured tubes all switched on simultaneously at different periods in the show. Simple, but effective.



Above the tubes, centre stage, was a screen showing stills of various images. Casting my mind back I seem to remember during the robot-voiced introduction, an image of an old, brown, brick wall, rather like a castle wall, showing an archway with the name '*Die Mensch Maschine*' inscribed into the bricks above the arch. I definitely remember seeing a still of a comet during the performance of '*Kometenmelodie 1*'. I remember Florian Schneider's fingers skilfully moving up and down his electronic flute during '*Tongebirge*' and I remember the concentration and effort of both Wolfgang and Karl during the percussive parts of '*Autobahn*' and '*Ruckzuck*'. The former seemed to go on forever and was definitely the highlight of the night, which ended with a standing ovation.

My final recollection was seeing an advert, on leaving the theatre, of a forthcoming LP of Kraftwerk's by the name of '*Radioactivity*', which was "coming out soon on Capitol records". This showed a black and white photograph of the four Kraftwerk members, dressed immaculately as usual. I thought, "I'll buy that next week when it comes out." It finally hit the record racks six months later. . . A familiar story?!

BACK IN 1975, Kraftwerk made their live debut in the UK with a tour in September of that year, from which the previous review by Ian Floyd dates from. Looking back at newspaper reports of the time it is clear that the the eventual live dates were the result of some amount of re-scheduling. Originally, it was announced that Kraftwerk were due to appear from June 19th - 29th playing a series of eight concerts throughout the country, including a major London venue, but full details were never finalised.

The 1975 UK Tour

by Paul Wilkinson

The bands manager, Ira Blacker, had appointed Barry Marshall of A.H.A. as their European tour representative and he was preparing a full European tour for the Summer of 1975. However, this was not to be. Kraftwerk themselves cancelled the tour due to the exhaustion caused after their extensive US tour which explains why the tour in the UK planned for June never came about.

Kraftwerk finally came to tour in the UK in September 1975, though not after some more changes in the dates and venues.

According to original reports, Kraftwerk were to play London's Hammersmith Odeon on the 3rd of September as the opening night of the UK tour, with the tour then scheduled to continue from the 4th to the 15th of September. By the time of the next report, most of the details had been finalised and the London Hammersmith gig had now been put back until the 12th of September and the tour was predicted to run up to the 21st of September. However, the Hammersmith gig was re-scheduled yet again and actually took place on the 20th of September while they played Middlesbrough on the 12th.

The band played a secret warm-up gig at London's Festival Hall on the 1st of September but the UK tour officially took off on the 5th.

Gigs on the 6th in Ipswich and on the 13th in Southend were planned and announced 'subject to confirmation' but these did not take place and Kraftwerk had a day off on the 6th and played in Edinburgh on the 13th instead.

It was reported that following on from the UK tour the band were to play a series of concerts in Europe before returning to the US for an extensive tour that would see them into the following year. Whether they did or not I do not know, but I doubt that they returned to the States until 1981.

1st September
London Festival Hall
 2nd, 3rd, 4th September
No details
 5th September
Newcastle
Mayfair Ballroom
 6th September
Off
 7th September
Bournemouth
Village Bowl
 8th September
Off
 9th September
Cardiff Capitol Theatre
 10th September
Birmingham Town Hall
 11th September
Liverpool
Empire Theatre
 12th September
Middlesbrough
Town Hall
 13th September
Edinburgh
Citadel Theatre
 14th September
Manchester
Free Trade Hall
 15th September
Glasgow Apollo
 16th September
Southport Floral Hall
 17th September
Brighton Dome
 18th September
Bath Pavillion
 19th September
No details
 20th September
London
Hammersmith Odeon
 21st September
Croydon Fairfield Halls

THE 1975 UK TOUR DATES



ONCE AGAIN, more Kraftwerk goodies not reported in the previous 'Collectors Corner' features have come to light since **AKTIVITÄT** issue 2. Firstly, 'Pocket Calculator' and the **Columbian 12"** single reported in issue 2; we now know that it features the following tracks; 'Pocket Calculator', 'Numbers' and 'The Model' and is in fact a promotional release pressed in lemon yellow coloured vinyl with a large EMI logo label and company sleeve. There is also a 7" **Irish** release for 'Pocket Calculator' from 1981, though it is not particularly worth getting over excited about as it is pretty boring - it does not have a picture sleeve and also has a pretty much standard EMI label. It comes with a green coloured EMI sleeve. Other than that it is identical to the **UK** issue; same 'A' and 'B' sides, same lengths of edits, same catalogue number; EMI5175. One slight difference though; according to the label the song was written by that well known songwriting partnership Hutter and Berton??!!!

Moving on we come to 'The Model'. Again, an **Irish** issue of this single exists, from 1981. As noted previously with 'Pocket Calculator', it does not feature a picture sleeve; the green EMI company sleeve makes an appearance again as well as the standard cream coloured EMI labels. The important details are just the same as the **UK** issue; 'The Model' on side 'A' and the 3'.45" edit of 'Computer Love' on side 'B' and the catalogue number of EMI5207.

I can now confirm that there was definitely a **Spanish 7"** single of 'The Model' with 'Metropolis' on the 'B' side. It was released in 1979 and comes with a picture sleeve, which uses the same picture as was used for the previous **Spanish 7"** of 'The Robots', but smaller this time and with better graphics. The single was issued on Capitol (with the familiar purple coloured labels) and the catalogue number is 10C 006-085965. It is the usual 3' 38" version of 'The Model' on side one, while side two features 'Metropolis' at 5' 59". The rear of the sleeve is white with the three Capitol LP sleeves and various titles.

There is also an **Italian** juke box promo copy of 'The Model' in circulation which will no doubt feature a different artist on the flip side, if past examples are anything to go by; that is all I know at the moment though. Also, there is an **Austrian** flexi disc of 'The Model'; no details on this either as yet.

For '**Radioactivity**', there is a French 7" promo single that has taken a long time to make an appearance in 'Record Collector', which suggests it could be an elusive item to find. It seems to be a promo from the time of '**The Mix**' LPs initial release as it features an edited version of the LP version of the song; not the later remixes. Released by EMI France, the catalogue number of this promo-only 7" is SP1548. It features a totally unique picture sleeve, unlike any other release of '**Radioactivity**' that I have come across. On the front is a computerised image of the head of Florian's dummy in shades of turquoise-blue against a black background. Above this is the title; '**Radioactivity**' is in white and red lettering with an atypical computerised Kraftwerk logo in grey beneath it. These are on a dark purple background. On the rear it is purple with various titles/graphics. As it is a radio promo it features the same edit of '**Radioactivity**' on both 'A' and 'B' side. As I mentioned earlier, it is actually an edit of the LP mix that is featured, clocking in at 4' 00", NOT one of the later Kevorkian / Orbit remixes. It has a very sudden start and further into the song various bits are left out; it is definitely a noticeable edit.

In the last issue of **AKTIVITÄT**, I was under the impression that the Spanish 12" of '**The Robots**' was a promo-only release; this is not so. It was a normal release, but would appear to be very limited in quantity, however. It is similar to the UK issue in terms of the tracks included; side one features '**Robotronik**' (4.51) while side two features '**The Robots**' (Single Edit)(3.43) and '**The Robots**' (Album Version) (8.56). The sleeve is, as usual, based on the design used in all other countries and it is released by EMI Odeon, catalogue number 0522043586.

Finally, there were a couple more mistakes in issue 2; The Portuguese 7" release of '**The Model**' actually manages to cram the full 7'.15" version of '**Computer Love**' onto the 'B' side; not the edit. Similarly, the Brazilian 7" EP of '**The Robots**' contains edited versions of all four songs except '**The Model**', though the label of the record states that the times are those of the full length LP versions.

Thanks to Merche & Miguel, Clive Pugh, Frank Downton, Paul Wilkinson and Jose Garcia Corral for their help with regard to this article. Remember, if you know of any Kraftwerk singles that have not been included in the relevant '**Collectors Corner**' feature and you have details, then please send them in for future '**Updates**'.

I A C

BY PAUL WILKINSON

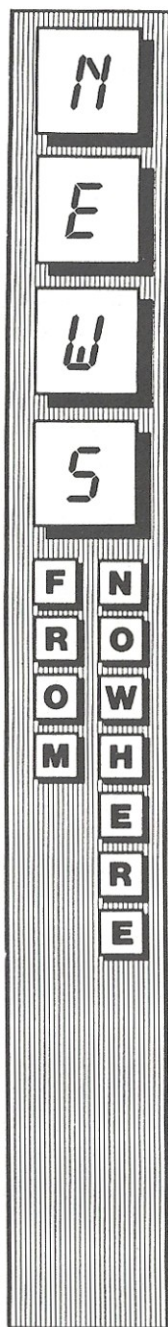
WITH THANKS TO ANDREW SLEGT AND JAN SUNSTROM

Since the previous issue, activities regarding Kraftwerk have been rather quiet. Rumour had it that 'THE MIX 2' LP was to be issued in October '92 but it never materialised in the shops. Rumour has it though that Kraftwerk have now started work on a new album, but that is all I know at the time of going to press. Several new bootleg releases have appeared over the last few months, mainly the one of the mysterious Rimini concert from the low-key 1990 Italian tour. This 'RIMINI RIMINI' double CD is purported to be a date from February 1990, but when listened to it is merely the Bologna concert again, so people hoping for a new concert to listen to will be disappointed. A new one from Israel has appeared in mainland Europe, this one is called 'DANGER - RADIATION OVER EUROPE' and it features one of the two Hamburg concerts from their last German tour.

Portions of the Sellafield concert, briefly mentioned in the last issue, were shown on television in a few lucky regions, firstly Granada, where the Sellafield complex is. The programme, lasting 50 minutes, showed two tracks by Kraftwerk and BAD and one apiece from Public Enemy and U2 plus lots of interviews. The two Kraftwerk tracks began each half of the programme, with 'Radioactivity' commencing part one and 'The Robots' part two. The programme showed lots of great shots including views from behind the group and some great close-ups.

Elektrik Music

In the last issue we reported that the Elektrik Music / LFO project 'Information' would be issued in September but this release date as you will know came and went and still no 'Information'. The project has now been postponed until 1993. Elektrik Music are currently working with LFO and when that work



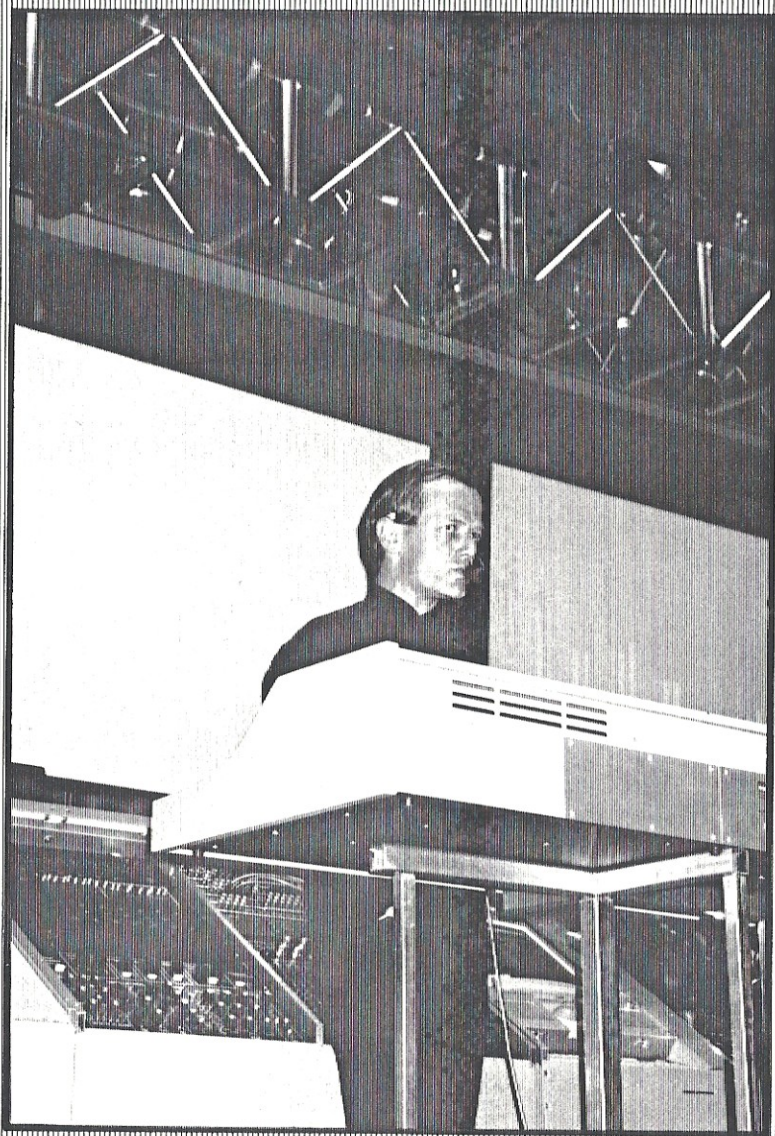
is finished and released Elektrik Music will issue its material at the same time to capitalise on maximum publicity.

However, Elektrik Music donated a track to the NME music paper charity CD called '*Ruby Trax*', a cover version of The Equals' '*Baby Come Back*'. The song, which is very 'pop-ish' is definitely Kraftwerk-ish in areas, especially the vocoder vocals but also has a feel of their own. Well worth a listen.

Although nothing has been seen in Britain yet of Elektrik Music, Bartos and Lothar Manteuffel have been busy. As well as the '*Planet Rock*' project they have been working with another group, **Our Heaven**. The group released a single some months ago called '*Heaven In Pain*' and features Darrin Huss (Psyche) on vocals. The single is produced, arranged and remixed by Bartos and Manteuffel for Elektrik Music Productions. the single is pressed in Germany and has appeared in several countries (though not the UK). The label is SPV Records and the code is SPV 055-88823(CD) and it is available on 12" maxi-single and CD single. Back in 1981 a promotional demo record did appear with an early track by Elektrik Music on it. The track was called '*DrieKlangs Dimensione*' ('*3rd Dimension Sound*'). This track was mixed by Nachtwerk and mixed by Bartos and Manteuffel and was published by Rheinklang. The record was pressed in extremely limited quantities. The promo was only available in a few disco's where the group members were regulars and one was used to sample out at the dancefloors expense.

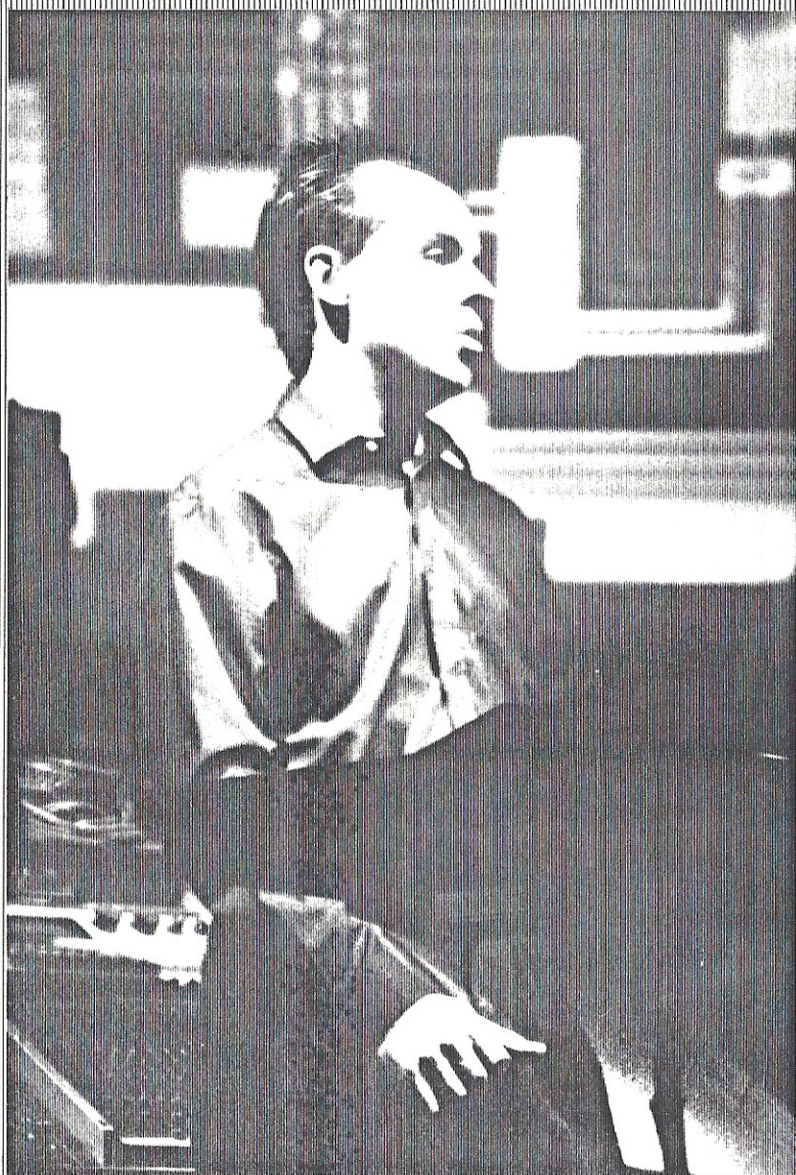
More recently, Karl Bartos visited the New York Music Seminar. He went with the other members of Elektrik Music but he attended as a rep. for techno music along with Todd Terry and Afrika Bambaataa.

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K R A F T W E R K K R A F T W E R K K R A F T W E R K K R A F T W E R K



RALF HÜTTER

Leicester Poly 18.6.92



FERNANDO ALBRANTES

Brixton Academy 19.7.91

ROUND UP



Although it has (once again) been a rather quiet year on the recording front for Kraftwerk, there have been a couple of interesting releases since the last issue of **AKTIVITÄT**. Firstly, one of Kraftwerk's previous record labels in the USA, Capitol, released a compilation of the bands recordings via one of their subsidiary labels. **THE MODEL (RETROSPECTIVE 1975-1978)** (Cleopatra, CLE057612, CD and Cassette formats) draws its tracks from the three Kraftwerk LPs issued by Capitol though it differs in that a few of the versions are actually the 7" edits, some of those varying from the edits used in other territories. The full track listing is;

RADIOACTIVITY (Edit) (3.18) NEON LIGHTS (Edit) (3.28) SHOWROOM DUMMIES (6.00)
THE HALL OF MIRRORS (7.50) ANTENNA (Edit) (3.05) THE MODEL (3.38) TRANS-EUROPE
EXPRESS (Edit) (3.53) METAL ON METAL (6.52) THE ROBOTS (Edit) (3.42) LES
MANNEQUINS (6.02) EUROPE ENDLESS (9.35)

Other than the edits, the other interesting fact is that, although they are both in the correct sequence to do such a thing, TRANS-EUROPE EXPRESS and METAL ON METAL do not join together as usual; it is the 7" edit of TEE, which fades out, that is included. METAL ON METAL commences with a clean start which is very good; I was expecting a rather boring fade-in but was pleasantly surprised. On the whole it is a good compilation; all the predictable tracks are there plus some of the better LP tracks. Perhaps THE MAN MACHINE and AIRWAVES would have been less obvious, but better choices. AIRWAVES in particular is a great little song that always seems to get ignored, with a magic little solo that Ultravox's Billy Currie must be well acquainted with I would guess. NEON LIGHTS should have been presented in its full version as the US edit is a bit lacklustre but other than that, little gripes to report.

There are two versions of the CD to be found; the 'normal' copies and the limited edition 'cloth cover' version. The cloth cover version contains an additional photo and badge, as well as the CD, and comes wrapped inside a, rather awful, purple and black bag. The free photo features a version of the pic from the inner sleeve of THE MAN MACHINE. The badge is black with an orange middle that has the 'silhouettes' pic of the band used on the CD label and insert. The 'normal' artwork is rather colourful and fairly computer animation influenced (a la *The Lawnmower Man*).

The compilation has been heavily imported into the UK and should be easy to find in most decent record shops, though some of the prices are well inflated; Places to avoid; Virgin (£19.99) and HMV (£17.49).

In a totally different vein is **POSSESSED** by *The Balanescu Quartet* (Mute, STUMM111, LP, CD, Cassette formats). The Balanescu Quartet are a four piece string quartet, augmented by occasional drums and vocals, who play cover versions of Kraftwerk songs amongst others. As unlikely as this may appear on paper it sounds good! Though I reckon it won't appeal to everybody and it could well be a 'love it or hate it' release. Still, I would give it a whirl if I were you. The Kraftwerk tracks that are featured are; THE ROBOTS, THE MODEL, AUTOBAHN, COMPUTER LOVE and POCKET CALCULATOR. The versions are obviously modelled on the 1991 THE MIX LP and they are actually rather faithful to the originals in terms of structure; you even get the weird bit three quarters of the way through THE ROBOTS as per THE MIX! All are instrumental renditions except for POCKET CALCULATOR which is also the only one of the five to have drums too. If you reckon Ralf has a rather droll vocal delivery wait till you get a blast of Alexander Balanescu's version. As I wrote earlier you will probably like it/loathe it but all I can say is that it certainly puts Kraftwerk's songs into a totally different light and they are definitely not your average common or garden string quartet!

Unfortunately, you may well have a bit of searching about to do in order to locate a copy as it is not likely to be stocked in 'unit shifting' Simply Red-esque quantities by the likes of HMV, Our Price, Virgin etc, though it has been heard on the airwaves, with that old duffer 'Whispering' Bob Harris having aired 'The Model'. Even the sleeve design has a distinct (albeit borrowed) Kraftwerk flavour as it is, like THE MAN MACHINE, inspired by the Russian Bolshevik artist *El Lissitzky*. All in all, worth investigating; though as to what Kraftwerk will make of it; the mind boggles!

On a totally different tack, there has been some interesting mail relating to **AKTIVITÄT** since issue 2 came out. Amongst the mail has been a couple of copies of a Dutch fanzine called KLEM; this magazine is the product of a foundation called '*Stichting Kontakt Liefhebbers Electronische Muziek*' which, in English, means '*Foundation for Contact between people that Love Electronic Music*'. The fanzine is published every two months and is written in the Dutch language. Amongst the many electronic music bands/artists featured in it are of course Kraftwerk, with some regularity it would appear. If you would like to have further information on the Foundation then the address to contact is; Frits Couwenberg,

While we're on the subject of mail, there has been a lot of requests for an article dealing with all the live bootleg CDs/LPs featuring Kraftwerk that are to be found these days. There are now quite a lot on the market which is a bit ironic considering how infrequently the band play live; they aint no Bruce Springsteen (thankfully!). Hopefully, in the next edition of **AKTIVITÄT** we will be able to include a worthwhile article on this subject which will perhaps help to sort out the wheat from the chaff in terms of sound quality/ value for money etc. If any readers wish to send in their own personal reviews/opinions on any live CDs/LPs that they already own then this would be appreciated. They do not have to be long reviews and the more feedback from fans the better.

COLLECTORS CORNER

For this and future 'Collectors Corner' features we've decided not to focus on one particular song/single but to take a look at some of the odd / elusive / interesting items from around the world, country by country. It is not meant as any kind of definitive discography by any means, just a short guide to some of the more interesting foreign releases. For this issue we look at some of Kraftwerk's releases from their homeland...

GERMANY

Unsurprisingly, Germany has produced some of the rarest Kraftwerk items, some of which are valued in the £100+ region. The rarest? Probably the red vinyl pressing of the LP 'DIE MENSCH MASCHINE' (EMI-Electrola / Kling Klang 1C 058-32843) followed by the 'CLUB SELECTION' EP (7" - Philips 6853 001 / Cassingle - Philips 7461 001) then the 'KOHOUTEK - KOMETENMELODIE' single (Philips 6003 356).

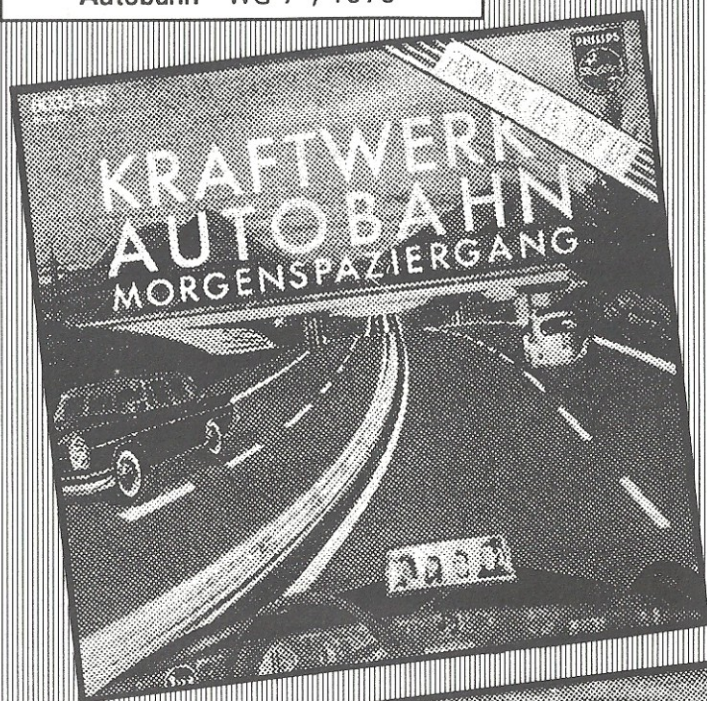
The red vinyl LP was a very limited edition, dating from 1978 and now sells for funny money prices. The 'Club Selection' EP is a mysterious item, I don't know much of its history. I do know that apart from being released on 7" that there is also a cassette single version to be found. The picture sleeve features an excerpt from the front of the German LP sleeve for 'AUTOBAHN' (i.e. the 'motorway scene'). The songs featured on side one are 'MITTERNACHT' and 'MORGENSPAZIERGANG' while side two features 'KOMETENMELODIE 1'. Now, even the most ardent fan of these three songs would have to concede that this makes for a pretty odd choice of single! Quite why the three most uncommercial songs from the 'AUTOBAHN' LP were chosen I am not sure but it certainly makes for one of the oddest Kraftwerk singles ever. The 'KOHOUTEK - KOMETENMELODIE' single was Kraftwerk's first single release, only issued in West Germany I believe. It is actually an early draft for 'KOMETENMELODIE' (as you will have guessed from the title!) In contrast to the later LP versions, part one features the 'fast' version with part two being the more sedate version; though not as solemn as the later part one! Both versions are quite different to the more polished LP versions which is what makes the single so unique. The single comes with a picture sleeve that features a blue/white photo of a comet along with a small pic of Ralf and Florian (from the front of the West German LP sleeve for that LP) with bold yellow lettering displaying the titles. Unfortunately, the early Kraftwerk single releases from this country come with rather flimsy paper picture sleeves which make them more susceptible to wear and tear and so makes finding mint condition copies even more difficult than normal.

Other interesting 7" releases include the original releases for 'AUTOBAHN' (Philips 6003 438) and 'KOMETENMELODIE 2' (Philips 6003 466). Both come with excellent picture covers which makes their value soar, possibly because the more common UK and USA singles do not have picture covers. Also worth pointing out is that the actual edits of both of these songs are different from the UK 7" edits, most notably 'Autobahn' which is very different. Another aspect of their appeal is that the choice of 'B' side is also at odds with the UK issues; the flip side of the 'Autobahn' single features 'MORGENSPAZIERGANG' while the flip of the 'Kometenmelodie 2' single is home to 'MITTERNACHT'. The picture sleeve for the 'Autobahn' single uses the same 'motorway scene' design as the WG sleeve of the LP though it has much larger graphics over it. The sleeve for the 'Kometenmelodie 2' single is quite unique and is red/white/grey and black coloured and features a star shaped comet illustration on the front while the rear features the covers of the four Kraftwerk LPs released in Germany up to that point in time. One of the less well known 7" releases from this country dates from 1976 and couples both 'Autobahn' and 'Kometenmelodie 2' together (Vertigo 6147 012). It would appear to be part of a 'Classic Oldie' series, probably aimed at juke-box owners judging by the cut-out juke-box title card on the rear sleeve. The front of the sleeve is a very colourful, though very naff, 'Classic Oldies' design. The edits of both songs are the same as used on the earlier issues; i.e. different from the UK.

As well as the 'Die Mensch Maschine' LP, two other red vinyl records appeared in 1978 in West Germany. The first was a 7" of 'DIE ROBOTER' which is very popular with collectors. The second, was the 12" for 'DAS MODEL' which seems to be a little easier to find than the 7" of 'Die Roboter', though still extremely rare. (Further details of both singles are contained in issue 1 of the fanzine.)

On the LP front, 'KRAFTWERK' (Philips 6305 058) and 'KRAFTWERK 2' (Philips 6305 117) were the first releases by the band. In the UK both of these LPs were issued as a double album called 'Kraftwerk' in a totally different sleeve. 'KRAFTWERK' comes with the orange coloured traffic cone on both front and back along with a large black and white pic of a electricity generator in the middle while 'KRAFTWERK 2' has the green coloured traffic cone both front and back while the middle features lots of pics of Ralf, Florian and their instruments. (This centre spread was the only similarity with the UK double LP.) The 1975 re-issues of the bands first two LPs, retaining the same catalogue numbers, gain interest from collectors due to the fact that they come in 'single' sleeves as opposed to the 'gatefold' originals, which along with their scarcity is the reason that such high prices are asked for them. Amongst the other collectable West German LPs are the three compilations of early material; 'DOPPELALBUM' (Philips 6623 057), 'POP LIONS - AUTOBAHN' (Fontana 6443 348) and 'HIGH RAIL' (Fontana 9294 124). These three albums are covered in detail in the 'Compilation and On' feature from issue 2.

Autobahn - WG 7", 1975



Autobahn - WG 7", 1976 Re-issue

Most of Kraftwerk's West German LP releases are very different to the UK issues due to the fact that they are of course sung in the German language. The first LP that differed in this way was 'TRANS-EUROPE EXPRESS' as the previous LPs with vocals ('Autobahn' and 'Radioactivity') were the same in both the UK and WG. With 'Trans-Europe Express', however all the songs were sung in German and the sleeve design was also changed from the UK. All of Kraftwerk's subsequent LPs have been issued in both German and English; 'DIE MENSCH MASCHINE', 'COMPUTER WELT', 'ELECTRIC CAFE' and 'THE MIX'. For 'ELECTRIC CAFE', both the 'Deutsche Version' and English language editions were released in West Germany, with different catalogue numbers of course. The 'DIE MENSCH MASCHINE' LP has also been re-issued as part of the 'Fame' budget price series.

It has to be said that the West German versions of the LPs have benefited in the area of limited edition freebies; 'RALF UND FLORIAN' came complete with a Kraftwerk comic initially; 'RADIOAKTIVITÄT' came with a free sheet of stickers while 'TRANS-EUROPE EXPRESS' featured a large full colour poster of the band, perhaps to make up for the black and white sleeve used. Furthermore, the 'RALF UND FLORIAN' LP has a very different sleeve design from the UK issue.

There have been CD releases of the following LPs and they are very easy to get hold, with the large record chains stocking most of them; 'AUTOBAHN', 'RADIOAKTIVITÄT', 'TRANS-EUROPE EXPRESS', 'DIE MENSCH MASCHINE', 'COMPUTER WELT', 'ELECTRIC CAFE' and 'THE MIX'. In fact it is actually a lot easier to get hold of the German releases of some of these titles as opposed to the UK originals!

On the 12" single front, there are some interesting items. The red vinyl 12" of 'DAS MODEL', a very popular collectable, was detailed earlier. Particularly of interest is the 1981 release of 'COMPUTER WELT' (PART ONE) (EMI-Electrola / Kling Klang 1C K062-46379Z) as a 12" single as it was a remixed version of the song, not released elsewhere. On the 'B' side there is 'NUMMERN' and 'COMPUTER WELT' (PART TWO). The picture sleeve is awful, featuring a much simplified computerised version of the 'four heads' from the LP sleeve in black on a lurid green background. Both glossy and matt finish sleeves are available; neither makes any improvement to this awful sleeve.

To round up, I would say that many of the West German releases are essential purchases if you are into collecting Kraftwerk produkt. □

Kohoutek-Kometenmelodie - WG 7", 1973



Kometenmelodie 2 - WG 7", 1975

THE ATMOSPHERE WAS ELECTRIC...the fans were queuing down the street at the Royal Court Theatre, July 13th 1991. Kraftwerk were on their first tour in the UK in ten years. So far, Aberdeen, Glasgow and Manchester had been visited. Tonight was Liverpool's turn.

LIVE IN LIVERPOOL 1991

BY PAUL WILKINSON

The fans waited outside for the doors to open and it was obvious that there were some who had been at the Manchester gig the night before and had had the opportunity to meet Ralf Hutter afterwards at the stage door.

The fans, some of whom I had never met until the day before, were telling me of an interesting sight, spotted earlier in the afternoon, of Florian sitting outside the Royal Court theatre on a chair, enjoying the summer sun.

As the concert started and the hall lights lowered, the electronic voice that has introduced Kraftwerk performances for many years now started and since the concert stalls were standing I moved very quickly to the right hand side of the stage. (Florian's side.)

The curtains were pulled back, the white strip lights were illuminated, shining out over the audience. As the band walked on, the roof tiles shook as never before! I decided that since I was only a couple of rows from the front I would look at their equipment. The first thing I remember noticing was that the 'female' voice in **'Numbers'**, was being controlled by Fritz. Both feet were on his pedals beneath his drum console. As he pressed these further down each number was spoken. Then Fritz looked at the audience as if to say 'look at me', especially the cheeky grin on his face. Then Ralf turned to play his solo part of 'Numbers'. I noticed that green coloured bar charts were displayed on his console, like a graphic equalizer. Fernando had this too...they were oscillating in time to the music.

As **'Computer World'** started I noticed that these bars went up and down as Ralf played the main keyboard melody. What upset me for some reason was that the red light which had previously shone on to the stage at the beginning of the track never came on. I remember seeing it again at Edinburgh and thinking to myself 'glad they didn't take it out' though they did after the UK tour.

What I remember seeing next was Florian during **'Home Computer'**, his front to his console, turning the knobs, pressing the buttons that made the notes and sequences. I also remember that Fritz was working hard beating the hell out of the electronic drum kit.

Through **'Autobahn'**, Ralf was looking a little uneasy, possibly that the concert was not fully OK. To me it was fine. He was giving the audience really hard stares as the 'vocoder' spoke of the autobahn and the screens were illuminated with the autobahn logo, the stage lit with a blue glow. Fernando was still his cheerful self, swaying from side to side, smiling at the crowd, with feet tapping. The stage looked brilliant, all in blue, as if Kraftwerk really belong amongst the neon lights. During the segment where the cars go screeching down their imaginary autobahn, Ralf and Fernando were just standing there,

Fernando started his bass rhythm and then all four were giving it the best they had with the help of the four video screens projecting the black and white films.

During **'Radioactivity'** there was the strangest sight I had yet seen. About halfway through the track I spotted Fernando leaning over, talking to Fritz and he in turn leaned over his drumpads, both still playing the music perfectly, when suddenly, Fernando pulled a funny face at Fritz and laughed. Fritz repeated the expression and this went on for quite a few seconds. This was so amusing that I never noticed that Ralf had performed a terrible version of the vocals! Ralf hadn't sung the new lyrics, instead he made gaps here and there and only used the old lyrics. Florian had his work cut out for him trying to keep up with Ralf and in synch with the video accompaniment.

As the curtains closed after **'Trans Europe Express'**, they re-opened after a short pause to reveal, of course, the robots. The screens close up looked different...I can't say why, but they did and when the robots themselves appeared 'in the plastic', you could see the circuitry. Brilliant!

The best part of the evening and the bit I remember the most was **'Pocket Calculator'**. When the curtains opened, you could literally touch them, they were that close. Unfortunately, there was a big bar that prevented you from getting too close to the stage and this also prevented the group from the traditional handing out of the keyboards/sequencers to the audience.

It started off quite normally, with little comedy showing as yet, but this all changed as the 'solo's' were reached. You could see Florian swinging his device between his legs, pressing the keys behind his back, even holding it up to show the audience in the balcony which buttons he presses. I was cracking up, I thought I would die laughing. Fritz and Fernando had their solos and then Ralf and Florian showed their hands to them and let the crowd dance away to them.

Suddenly, Ralf sang the 'I'm the operator...' line while Florian played his bit behind his back. the crowd went wild! Ralf sang the line again and Florian's arm flew to the top of his head and pressed the important key on the electronic box, now on top of his head!

I was in stitches, but not only me, as the other members of Kraftwerk were too! As Ralf attempted to sing the next line he couldn't due to the fits of laughter and his face went bright red. I was really enjoying myself, tears were running down my cheeks, so much so that I caught the attention of Ralf and Florian, who both gave me a hard stare each, Ralf turning it into a who can blink least competition. He won!

Next came **'Muslo Non Stop'**, this being a favourite bit as it shows off each member, especially in their solos. I remember at Manchester, Fernando played an excellent solo and he also did himself proud at Edinburgh. Fritz, who was experimenting with his equipment also played a brilliant drum solo at Edinburgh, using different tones and pitches. So, with Manchester and Fernando's solo in mind I listened to 'Music Non Stop'. It was shorter than the other night and when it came to the bands solo's Florian played his then left the stage. Fritz started to play his solo piece and Fernando decided to either join in or he was testing his equipment. Either way, Fritz wasn't happy about this and gave Fernando a rather stern stare after which Fernando stopped. Fritz's solo turned out to be very good, a little basic for what was to come but still excellent.

At the end of the concert I found myself waiting, along with others, outside the stage door where all the equipment was loaded in and out. At the back of the stage we saw Fritz, by the door of the dressing room, waiting for the others.

At this time, outside near where we were standing, somebody came along and squirted tear gas into peoples eyes. The group must have been told this, with the result that they bolted straight into their white Volkswagen car, which was touring with them from Germany. So, with a wave from Fernando and a smile from Ralf they sped off into the night, leaving the roadies to pack the stage set up. The coach left around 1 o'clock to head off to yet another concert in two days time on their wondrous British tour.

I have met members of Kraftwerk in Düsseldorf as well as backstage in Britain and I have seen them live five times in total and this must have been the best experience ever. 

did you know?...

BY PAUL WILKINSON

1. ...That in the early days of touring, Kraftwerk travelled everywhere with their own traffic cones. These were placed around the buildings to warn fans and onlookers to watch out for the wires along the floor. More cones were placed around the stage and it looked more like an electronic building site...
2. ...That Ralf Hutter played keyboard on a single by a band called Red Lipstique, back in 1982. The single is called 'Drac's Back'...
3. ...That in Dusseldorf, Michael Rother, a close connection with the band, was a student of the semester psychologie. In 1970 he joined with Wolfgang Reichman (later from the group Streetmark) and Wolfgang Flur, to form a group called The Spirits of Sound. This group played hits of The Hollies, The Kinks and The Beatles. Michael Rother and Wolfgang Reichman also played hits by Eric Clapton, Jimi Hendrix and rhythm 'n' blues. Karl Bartos was also part of a group before he joined Kraftwerk. That group was called Sinus...

A DREAM COME TRUE (PART ONE)

BY PAUL WILKINSON

The following story has been written using what I remember and notes I made on the day...

I had tried several times between the months of August and November 1989 to go to Düsseldorf with some friends, but this was destined not to work...one person couldn't make it one week, another couldn't fly, etc. So, I made plans to secretly go on Saturday 14th May 1989. Sitting right in front of me, on the plane heading for Düsseldorf, sat the footballer Bobby Charlton. I got his autograph and thought that this had to be an omen of great things...

That Saturday afternoon, myself and my parents landed in Düsseldorf, the airport situated in the north of the city in an area called Flughafen. The area where I stayed in was to the south of Flughafen, called Friedrichstadt, which is very near to the oil refinery/ industrial complex in an area called Hafen, near Karlstadt.

The first place to go to was the hotel. After unpacking, I decided to try the information bureau, but that provided me with nothing; the man I spoke to stated that he was always being asked where Kling Klang was and that he didn't know of where the place existed - if at all - and who Kraftwerk were.

The second notion was to try out the address for Kling Klang that I had on me but this did not turn out to be Kling Klang; it turned out to be a bicycle shop! My parents were wanting me to give up but I didn't give up yet. I decided that I probably wouldn't find Kling Klang although walking around Hafen was a possibility. I telephoned EMI records in England, but with it being a Saturday, the staff were on their day off, except for the security guards.

I decided that a bit of detective work was in order. The problem was in tracking Kraftwerk down. Flur and Schneider are very popular names. However, I came across Hutter and Bartos and I suspected that these may be the Kraftwerk ones. I also found a map of Düsseldorf. I studied it and discovered the road which I thought Ralf lived on. But I decided to try with Karl Bartos first. I have to say that I was unsure if I should...but I thought, what the heck, and went off in search of the nearest taxi rank.

All the taxi's were white coloured Mercedes. What a thrill it was and what a luxury. Though the driver, who spoke very little English, found it difficult to understand my basic English...I had to write the address down for him to understand it. Eventually he took me there. I had thought that it wouldn't be too far away, but it was. He took me onto the autobahn. Wow! 100 KPH and rising and still cars overtaking us on either side. Eventually he turned off and took me to the address. The house we stopped in front of

was very nice. the driver charged me about £7 for the journey. I got out of the Mercedes and looked upwards. An airplane was overhead; we were back near the airport. I walked up the driveway to the stairs which I climbed, leading to the doorway at the side of the house.

Now, a lot of the houses in Düsseldorf are divided into flatlets and this house was one like that. There were four doorbells and the top one was Karl Bartos. I rang the bell and saw, through the large window in the door, a guy leaping down the stairs. He came to the door and opened it. I looked at him and said nothing. I turned away, as I didn't recognise him. I then turned round again and said "It is you, isn't it, you are Karl Bartos?" He stared at me with his light blue, piercing eyes, which could cut glass. "Yes I am", he replied. "My name's Paul Wilkinson. I have come from Blackpool, England, to hopefully meet Kraftwerk." There was a long silence. I didn't know what to say but I knew I must say something so that I wouldn't just be turned away.

Karl then turns to the taxi driver, who was still waiting, and spoke to him in German after which he drove away. Karl then turns to me. "What are you doing here?" I had to think quick. I explained that I represented all the fans in Great Britain and that we had had no news of Kraftwerk for a long time. Also I was hoping to know if the rumour of Florian dying was true. With this, Karl's face turned to a look of shock. "He was alright yesterday; what rumour?!" I explained that the rumour was of Florian suffering a brain haemorrhage whilst filming the 'Tour De France' video. Karl didn't seem worried about this and denied that Florian had died or even had an accident. I continued by going on about the amount of copying / sampling etc of Kraftwerk tracks and asked him if he was receiving all his royalties? Karl didn't really take much interest "so our lawyers and EMI handle all that".

I remember little else about the rest of the meeting which lasted around half an hour or so, on the porch of the doorway. I do however remember the last few things Karl said to me.

"I am sorry, I must go now. Why don't you come back here tomorrow between 5 and 6 o'clock. I will go and write it down, wait there." I waited on the steps with uncontrollable excitement. Karl came back and gave me a piece of paper with writing on it which read;

Karl

17.00 - 18.00

and two phone numbers

The two phone numbers Karl explained were for contact with him if I could not make it. I told him I would definitely come. Before leaving he explained that we would go to a cafe for coffee or something...we then exchanged goodbyes.

I walked away from the house and when I was out of view I started jumping up and down with excitement. As I turned the next corner there I saw the taxi driver who had drove me here. He hooted his horn and drove me back to where I had met him. Karl must have asked him to wait. I then went back to the hotel and told my parents all about my first day in Dusseldorf.

SUNDAY 15TH MAY 1989

I don't remember how I spent most of the day, I think I spent it going round the main streets in Friedrichstadt and window shopping until 4.30. I went back to the same taxi rank and took a taxi back to Karl's house. The weather was very hot as it was the start of a heatwave that week.

I walked up the steps to Karl's house and gingerly rang the bell - to my surprise, no reply. I glanced at my watch, it was exactly 5.00 PM. With me I had a bag of Kraftwerk records. I sat on the wall surrounding the steps and waited for Karl. The next minute I heard, "Well, look who it is".

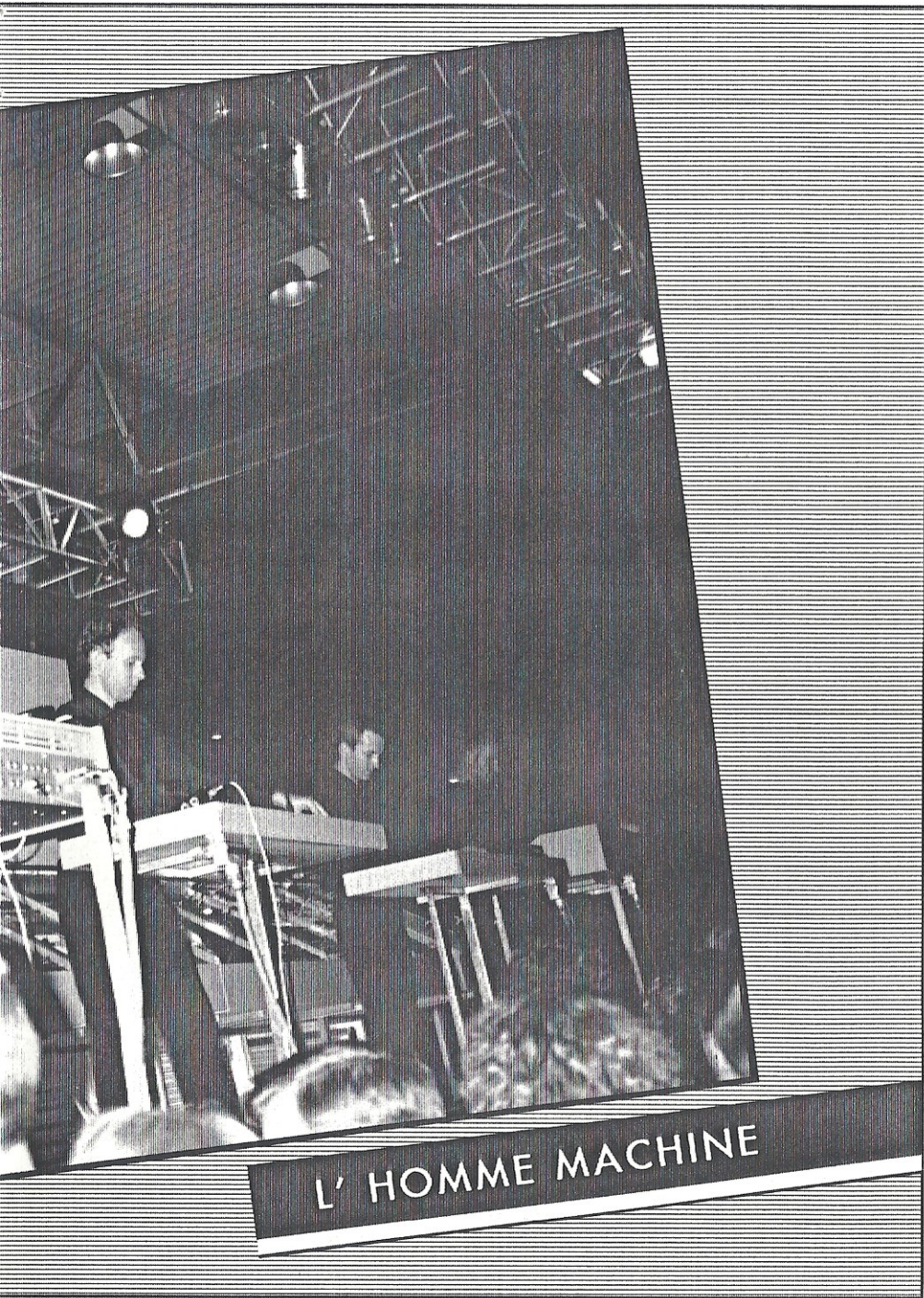
I looked down and there was Karl and his girlfriend, who was very attractive, with long flowing ginger hair. I went down where Karl introduced me and the girl left us and went into the house. Karl suggested that on such a hot day we went for a walk and a chat. I felt that the ice still had to be broken, so it was surprising when he asked me the first question - "What are you doing in Dusseldorf?" I explained about my father, who used to be posted in the army in Dusseldorf. He had come over with me to relive the place. By this time we were walking towards the British army barracks. Karl then wanted to know all about myself and what I did for a living and about the countryside around where I lived. As we walked through the army base car park Karl suddenly became aware of the implications of the fact that I had found him. He got worried that I would tell everybody where he lived, his

Continues on page 28



KRAFTWERK





L' HOMME MACHINE

Live onstage; Leicester Poly, 18.6.92

Photo: IAC

From page 25...

telephone number, all about him and even 'the size of his prick!' I tried to reassure him that the fans of Kraftwerk weren't like that and that we liked the group for the music and technology - we don't treat the group like Kylie Minogue or Bros, where that would matter. I did promise him that I wouldn't tell anybody his phone number nor his address. He then came out with a strange remark, "Did you know my brother in law is British?" It must have been because we were near the British army base.

As we were walking out of the car park towards the main road he went onto the subject of touring. I explained that I would desperately love to see Kraftwerk play live again. Karl explained that it would be very hard to tour again, especially since he seemed to think that they couldn't pull the people to watch them live. He continued by saying that the band would have to play to an audience of 2500 - 3000 people at each gig before they made a profit, but he expressed that he would like to tour again, especially to promote a new album. But there were no plans to release a new album though.

By this time we were getting on really well and Karl was being open with me. Next subject was record collecting, by this time we were walking along a main road and a large park. I explained that the UK 'Computer World' CD was deleted and was only available by import from the United States. Karl seemed surprised as he didn't know about this. The coloured vinyl releases seemed to cause a stir with Karl.

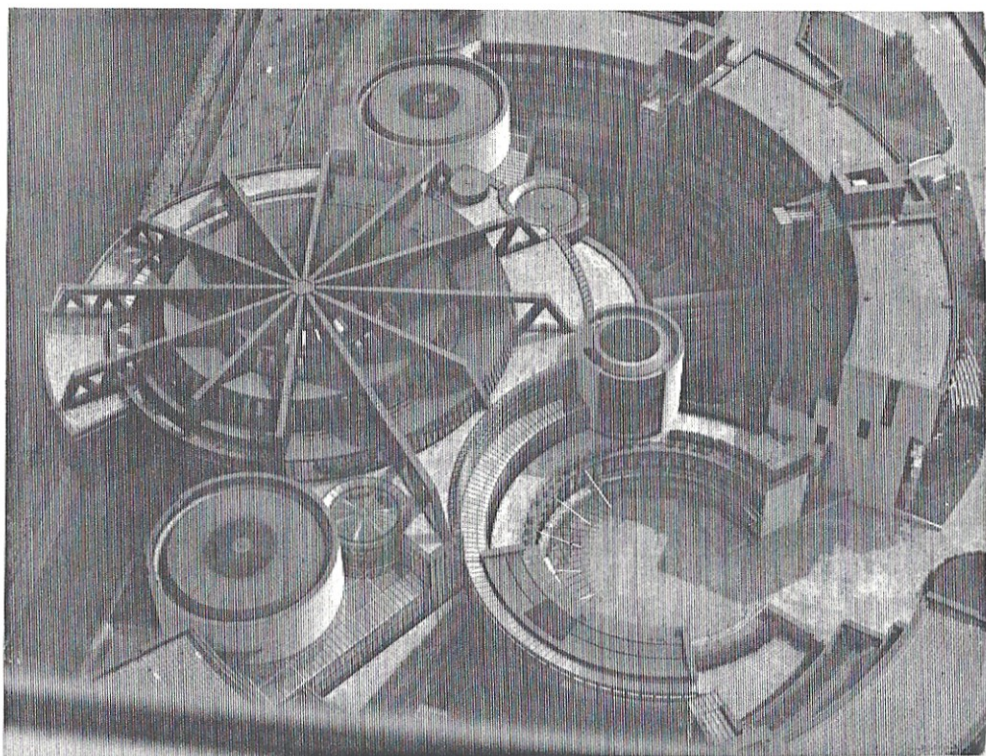


Photo: Paul Wilkinson

Firstly I mentioned something about them and showed him the USA 'Pocket Calculator' green vinyl 7". I told him about the red vinyl 'Man Machine' LPs from France and Germany. Karl didn't know that any had been pressed. I explained to him about them being pressed in limited quantities and told him it was worth about DM300 (£150) for a German one. He just laughed and claimed that any Kraftwerk fans were mad for paying such money for that kind of article.

I asked about the 'Technopop' LP (I thought I would know all about it at long last!)

"What LP is this?" Karl replied. I explained the story of it containing four tracks and that it was to be released, but cancelled, in 1983. Karl claimed that he knew nothing about the album, but he stated that none of the work had been released and that the material was stored away in the Kling Klang vault and that the recording of material had started in early 1982.

I then delved into my bag of records again and pulled out the reissue of 'Autobahn' and asked him where the back picture of the band playing live was taken. Karl looked at it and stated that it was definitely taken in Chicago whilst they were on an American tour.

Karl then looked at me and told me another unexpected piece of information. "Did you know that Michael Jackson wanted to buy the master tapes for the 'Man Machine' album? He offered a large sum of money (I forgot how much) to buy them. He spoke to Ralf in person, trying to persuade Ralf to sell them, but he just wasn't interested. Money doesn't interest us, only making music". As he spoke, the pitch of his voice went very high trying to do an impersonation of Michael Jackson. He then added the 'owws!' and got me doing them too! Once we had both finished we were in fits of laughter, walking down the street.

"What about gold discs and things like that?" - "They are very nice but we don't tend to take very much interest in things like that, only music matters." I mentioned that it was a shame that the 'Computer World' album wasn't a bigger hit than it deserved to be, especially being a clever album.

Karl replied, "I disagree...'Computer World' was a big hit including America, where although it didn't sell in big amounts it did sell steadily. I would admit that the 'Pocket Calculator' single wasn't a hit - I don't know why, but the album was a hit."

The next question I asked seemed to surprise Karl. What about the Kraftwerk movie - what happened to that? "You know about that?" he said, with a look of surprise on his face. Karl continued, "Well, a person called Karl Reinhardt was making a movie about us, about our history, using footage and live footage but he died and we considered nobody else suitable for the position. Only he could do the film so it was never completed and doesn't exist".

By this time we were walking well away from his house and for some reason I decided it was time to tell him of how to make a comeback...

I firstly suggested that they should issue a live video or a 'greatest hits' video and to also release a double album of 'greatest hits'; 'Autobahn' → 'Electric Cafe'. I explained to Karl about the lack of video material there is and how expensive it was to obtain it via a bootleg. I also said it would have been a good idea to re-issue 'The Model' on a single, as it was deleted and was still in demand. Not to remix it, just reissue it.

Throughout all of this he said nothing, just listened. I also pointed out that 'Electric Cafe' was a very clever album, especially with the use of strings, but that it wouldn't go for the market. I also mentioned the 'Musique Non Stop' video and Karl explained about it being made in New York and the album 'Electric Cafe' also being mixed in New York.

By now we had reached a set of traffic lights and we stopped outside of the large control box. Karl explained that he now had to depart from me as he was going to Kling Klang that evening. I delved into my bag and pulled out my 'Doppelalbum' and Dutch 'Man Machine' albums and asked him for his autograph. I stuck a large black marker in his hand and he signed across the 'Doppelalbum' in huge letters. I then took a picture. Karl told me that he would take the 'Man Machine' sleeve with him and get the others to sign it when he got to Kling Klang.

I rummaged inside my bag again and pulled out a plaque with musical notes on it and a metal plate which had on it 'Kraftwerk 1969-1989'. He said he liked it and stuck it into his pocket. I also pulled out my scrapbook which he flicked through a few pages of but said that they already had most of the articles.

I decided to ask him one more question; "What is Kling Klang like and is Kling Klang near the railway station?" "Yes it is...Kling Klang has different rooms but in one of them there is a cabinet in which we store old instruments. There is another room which we use to do paperwork. I must go now, I'll deliver this album sleeve tomorrow morning. Give me the address of the hotel you are staying in."

I did this and he walked off in a different direction from where we had come from, leaving me in the middle of nowhere. I caught a bus that took me to the train station from where I knew my way back to the hotel.

The next day I waited until about 1pm but Karl never came. I knew that I would have to visit him again before I left. That afternoon (Monday) and Tuesday, Wednesday and Thursday were spent seeing Düsseldorf, Cologne and a few villages. I did try and find Ralf's house but I suspect I either went to the wrong house or wrong street.

FRIDAY 20TH MAY 1989

By this time I had not received my 'Man Machine' album sleeve back from Karl, so I went back to his house. Again the day was very hot. Once again, Karl answered the

door, dressed all in white, t-shirt, trainers and shorts. In the background was some backing music I had never heard before. Karl explained that he was working and asked me what I wanted. I reminded him about the album sleeve and he then went to get it. Karl explained to me that he had changed his mind and didn't go to Kling Klang that night and so he hadn't seen any other members, so only his autograph was on the sleeve.

I explained that I expected him to live in a huge house, with a huge garden. His reply was very interesting;

"As you can see, we are not very rich", as he pointed to his two door Volkswagen Polo in the driveway. Karl continued, "Did you know that Ralf bought himself a white Rolls Royce around 1978 with the large success of the 'Man Machine' album? The Rolls Royce was second hand but kept breaking down so Ralf decided to get rid of it."

Karl continued in explaining that he lived with his girlfriend and two brothers who were florists. He then said goodbye to me. All through this meeting the same melody was playing in the background.

I shook his hand again and said that I looked forward to hearing a new album soon, with that backing track I could hear on it.

"It might be."

With that I left the memorable experience and with pictures of Karl, house and doorbell (which I lost all of when the film got exposed accidentally, after getting stuck in the camera). In the afternoon I decided to try and look for Kling Klang, around the oil refinery but with no luck. I didn't look all that hard after the first hour or so and due to the incredible heat and the fact I had already met Karl. The next day I left Düsseldorf to return to England with fond memories of a lifetime. □

□ □ □ □ **SMALL ADS** □ □ □ □

WANTED: Kraftwerk Badges (circa 1981 period). Also, has anyone out there any details of the pocket calculators that EMI made as promotional items? Write to: Shirleyann Davies,

KRAFTWERK RECORDS; Buy, sell or trade. Send your list or an IRC; Jose Garcia Corral,

ISRAELI KRAFTWERK LPs; Write for details to; Black Hole Records,

COLLECTORS CORNER
SHOWROOM DUMMIES



SHOWROOM DUMMIES

If there is one song in particular that deserves to have given KRAFTWERK a hit single then this is no doubt the song, being one of their most memorable, due partly to the humorous twist in the lyrics. EMI in Britain have certainly done their utmost to make it a hit, having released it as a single on no less than three separate occasions! It has also appeared on single format in various countries but surprisingly, not in Germany...

BRITAIN

Before we get into the nitty-gritty of the British releases, we'll have a quick round up of the various edits that are on the go; the full-length version of the song appears on the first 12" release only. The promo-only 7" release from 1977 uses a 2' 43" edit of the song - which was also used on the 12" release from 1978.

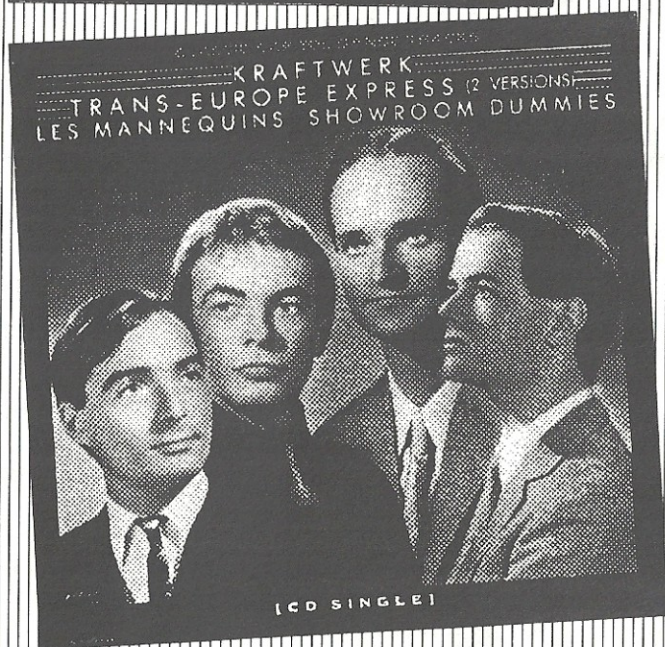
The 1982 7" and 12" releases both feature a slightly remixed edit of the song at 2' 37". This remix features extra electronic percussion, though it must be said that the difference is very subtle. Also, the 1982 version misses out the 'eins, zwei, drie, vier' count-in that all previous versions feature.

- 7" A: **SHOWROOM DUMMIES (Edit) (2.43)**
B: **EUROPE ENDLESS (Edit) (3.37)**
Capitol CLX 104 Promo-only release. No picture sleeve issued.
- 12" A: **SHOWROOM DUMMIES (6.11)**
B: **EUROPE ENDLESS (9.35)**
Capitol CLX 104

The first release on single format in the UK for 'SHOWROOM DUMMIES' was in 1977 when it was issued as a limited edition 12", one of the new gimmicks of that era. However, promo copies were issued of a 7" pressing, though unlike the 12" this was not issued with a picture sleeve. The picture sleeve for the 12" is light brown coloured with a selection of photo's of the band from the 'TRANS-EUROPE EXPRESS' video, in dark brown, on both sides of the sleeve. The labels for both releases are the 'orange' coloured Capitol designs.

The 12" contains the long versions of both songs. The promo-only 7" contains edited versions - both tracks edited to just over a third of their original length. The 12" release appears with regularity for sale in the pages of 'Record Collector' and other sources, so you should not have too much bother in finding a copy (and you shouldn't pay over the odds for it either); the 7" is more difficult to trace but is not a mega-rarity.

Showroom Dummies- 1990 USA CD single



Showroom Dummies - Japanese 1978 7"

- 12" A: **SHOWROOM DUMMIES (Edit)(2.43) / SPACELAB (3.36)**
B: **EUROPE ENDLESS (9.35)**
Capitol 16098

The second release of 'SHOWROOM DUMMIES' appeared during the 'MAN MACHINE' era, as the picture sleeve displays instantly. Again, it was only issued, commercially, on 12" though this time round the short edit was used and was accompanied on side one by 'SPACELAB', which had earlier appeared on the 'B' side of the 'ROBOTS' 7" single. (It is a different edit of 'SPACELAB' that is used on this 12" though; it's actually shorter than the version from the 7" of 'THE ROBOTS'.) Over on side two, 'EUROPE ENDLESS' was present once more, the full length 9' 35" version, once again. As mentioned, the picture sleeve draws from the 'MAN MACHINE' LP sleeve, featuring the large picture of the four band members heads, from the inner sleeve of that LP, on the front, with the corresponding picture used on the reverse. The label design is unique, using a red background with silhouettes of the band members, similar to the LP label but different. Along with the earlier 12" these are the rarer issues though they are not too uncommon and regularly appear for sale in the pages of magazines such as 'Record Collector', so you shouldn't be forking out too much money for either of the original 12" singles.

- 7" A: **SHOWROOM DUMMIES (Edit) (2.38)**
B: **NUMBERS (Remix) (2.34)**
EMI EMI 5272

Mis-pressed copies are also available featuring 'THE MODEL' on side 2.

- 12" A: **SHOWROOM DUMMIES (Edit) (2.38)**
B: **POCKET CALCULATOR (4.55) / NUMBERS (Remix) (2.34)**
Capitol 12EMI 5272

When 'THE MODEL' reached number 1 in the UK charts, back in 1982, it was obvious that EMI would be keen to keep up the momentum of success for Kraftwerk, so 'SHOWROOM DUMMIES' was chosen as the follow up. In the event, it did not provide the band with their second number one but it did reach the highest position of the three releases, a respectable number 25. Perhaps it was lucky that it was not so successful as EMI might have tried to do to Kraftwerk what Ariola-Hansa was in the process of doing, at that time, to the group *Japan*; re-releasing almost every previous single / potential-single album track that they could get away with.

As noted earlier, the 1982 version is slightly remixed - though not by much. The 'B' side includes a remix of 'NUMBERS' that speeds it up a bit; this remix has

Showroom Dummies- 1977 UK 12"



Showroom Dummies - UK 1978 12"

only ever been issued on this 7" and 12". On the 12" version, 'POCKET CALCULATOR' is also added - the 4'55" Long Version / LP version.

The picture sleeve for the 1982 version is based on the 'TRANS-EUROPE EXPRESS' LP sleeve, using the same basic picture as found on the front of the LP sleeve - though the colours are different. The reverse of the sleeve is white with black lettering and has small reproductions of the LP sleeves for both 'COMPUTER WORLD' and 'TRANS-EUROPE EXPRESS'. The 12" sleeve has a mistake on the rear - it prints the wrong running order for side two of the single. The labels use the same design as those used for the 'POCKET CALCULATOR' and 'COMPUTER LOVE' / 'THE MODEL' releases from 1981; yellow with black *LCD* type lettering.

Mispressed copies, featuring 'THE MODEL' instead of 'NUMBERS' on side two of the 7" are very scarce and sought after; Of course, they are difficult to find unless you either play the record or look at the matrix number stamped on the vinyl!

FRANCE

7" A: LES MANNEQUINS (Edit) (2.40)
B: THE HALL OF MIRRORS (Edit) (4.41)
Capitol 2C 006 85211

The French issue of 'SHOWROOM DUMMIES' is a very nice item as the picture sleeve is superb - definitely one of the best picture covers on the go...very stylish.

It is the French language rendition of the song that is included on the 'A' side, which in addition features a different edit of the song as compared to the UK edits. The 'B' side features 'THE HALL OF MIRRORS' - like the 'A' side, it too is edited for this single.

The picture sleeve features the familiar J.Stara portrait of the band, in colour (from the 'TRANS-EUROPE EXPRESS' LP sleeve) but...the picture is 'reversed', so that it is Ralf at the left hand side and Wolfgang now on the right etc. The reverse of the sleeve is also very stylish...black with the same style of lettering/lines as used on the 'TRANS-EUROPE EXPRESS' LP sleeve, as well as a picture of the band at Düsseldorf station, from the 'TRANS-EUROPE EXPRESS' video. The label uses the standard 'circular' Capitol logo design of the time, though it is red and brown coloured this time.

All in all, this is an excellent single release, well worth adding to your collection.

SPAIN

- 7" A: **SHOWROOM DUMMIES** (Edit) (4.33)
B: **THE HALL OF MIRRORS** (Edit) (3.54)
Capitol 10C 006-085.211

The Spanish issue features edits different to those used elsewhere, though not very skilful ones. The picture sleeve is very different to all others and very confusing as in very large lettering on the front it says 'Especial Discjockey'; but it does not appear to be a promo! The picture on the front is that found on the front of the Spanish 'T E E' LP sleeve (i.e. the one on the back of the UK sleeve) and the title is printed as **LOS MANIQUES**. These unique qualities make for a very collectable single to add to your collection. The labels are the standard orange coloured design of that period.

USA

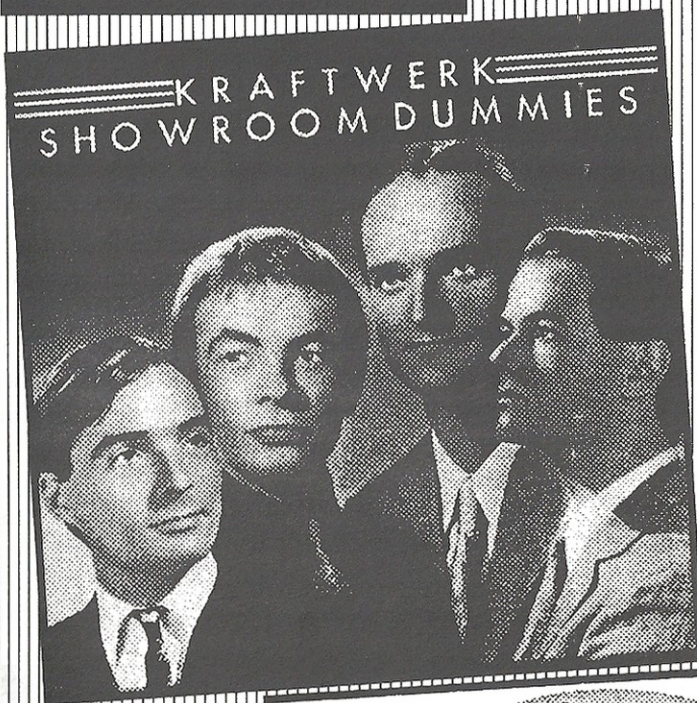
- 12" A: **SHOWROOM DUMMIES** (6.00)
B: **LES MANNEQUINS** (6.02)
Capitol 8502

Like the UK, the 12" format was used for this single, obviously hoping to bolster sales with the latest gimmick. As well as 'SHOWROOM DUMMIES', the French language rendition, 'LES MANNEQUINS' is also present on this single. This single does not have a picture sleeve - it has a Capitol 'Disco single' cover instead - but does feature an interesting label design (see illustration) which has pictures from the promo video for 'SHOWROOM DUMMIES'; side one features the four 'bald' mannequins; side two the same but in silhouette form. You may be wondering why, if the full length versions are included, the tracks appear to be shorter than the UK releases; it is because the US versions are slightly faster; hence the time difference.

- 12" 'Kraftwerk's Disco Best' E.P.
A: **THE ROBOTS** (6.11) / **NEON LIGHTS** (9.03)
B: **TRANS-EUROPE EXPRESS** (7.00) / **SHOWROOM DUMMIES** (6.10)
Capitol SPRO 8565/8866

A 12" DJ-only release, nowadays much in demand, despite the cringeworthy title and rather tacky 'disco' sleeve, also used on the earlier 12" release, detailed previously. Don't let the sleeve design give you any strange ideas that the record is pressed in yellow vinyl; it ain't! The LP version of is included as an example of Kraftwerk's 'disco best' (ho,ho). The demand for this 12" must be great as prices for this item can be quite excessive, especially for a single that does not feature either an interesting sleeve or label design, or even any

Showroom Dummies- 1982 UK 12"



Showroom Dummies - USA 1977 12" (Label)

otherwise unobtainable mixes of the songs included! The label design is a boring white with black text affair, especially compared to the label of the earlier US 12".

CD **TRANS-EUROPE EXPRESS** (Album Version) (6.40) / **TRANS-EUROPE EXPRESS** (7" Edit) (3.53) / **LES MANNEQUINS** (6.00) / **SHOWROOM DUMMIES** (5.59)

Capitol 'Gold Cuts' C2-15620

Released as part of the 'Capitol Gold Cuts' series of re-issues. At the moment, this CD single is one of the most easy to find items of Kraftwerk produkt on the market as it is stocked by all the large record chains regularly, as well as other sources. Both 'SHOWROOM DUMMIES' and 'LES MANNEQUINS' are included, as per the original US 12" release. The packaging is very good, featuring a design based on the 'TRANS-EUROPE EXPRESS' LP sleeve (see illustration).

For now then, that is all of the single releases for **SHOWROOM DUMMIES** that I have come across, which is not much...so there could well be more. If you have any details please write to **AKTIVITÄT** with them and hopefully we can include them in the next issue.

IAC

did you know? . . .

BY PAUL WILKINSON

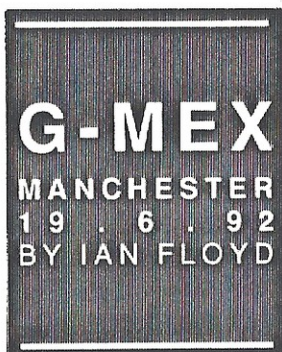
- 1...That during the 1981 tour Kraftwerk had two sets of drums. (One for Karl and one for Wolfgang.) Each consisted of six metal pads triggered by metal sticks on contact. These were not touch sensitive, so the level of volume comes from separate foot pedals which control the volume. Sometimes one or more pedals were linked together to change other qualities such as tone or pitch...
- 2...That Kraftwerk's style of performance when playing live is important. It is significant to the music that a static human performance is controlled, to emphasise the 'robotic' aspect of the music...
- 3...That Kraftwerk originally approached Arista records in 1975 after leaving Phonogram (whose Vertigo, Philips and Mercury subsidiaries had previously released the bands records). This fell through and eventually Kraftwerk signed with Capitol records in 1975...

On entering the giant G-MEX Centre complex on a warm Friday tea-time, it was hard to believe that fifteen years ago, I used to park my car in here every morning before going to work in the office. In those days it was desolate. Red brick walls, blackened by time (and exhaust fumes no doubt). The glass roof dirtied by years of uncleaned muck, grime and pigeon crap.

Over a decade, and a few million pounds refurbishment work later, and what a difference. A huge hall, overlooked by a huge stage. Victorian architectural achievement brought into the modern world.

We entered the vast theatre at around 6.15 pm, through the foyer full of anti-Sellafield paraphernalia. On reaching the huge, seated area, we could already hear the bleeps of the Kraftwerk computer fill the air. It did not take us very long to find our seats - Block Z, right at the back!

We were at least the length of three football pitches from the stage. Without warning, the massive, black curtains opened and 'The Robots' danced away to the opening number. We noticed that the security bods weren't bothered about people making their way to the front, through all



the section barriers. Up we got, a quick sprint through the various sections of seats towards the stage and we ended up reasonably near the front.

By the time we were shunted into some seats by the yellow bibbed security chaps, Kraftwerk had entered the proceedings and were into their rendi-

tion of 'Numbers'.

Following straight after was 'Computer World' and I noticed the audience for the first time. Most were taking a polite interest, some were talking away to each other, others were questioning others about their seating arrangements! Very off-putting when you're trying to watch your favourite group.

'The Model' came next. A few recognised the number 1 hit from 1982 and a few even managed to get up and dance.

By the time 'Tour De France' came along, many had started drifting away, no doubt to go to the bar or to buy some U2 merchandise! 'Autobahn' brought a few handclaps and recognition from the not very intrigued audience...

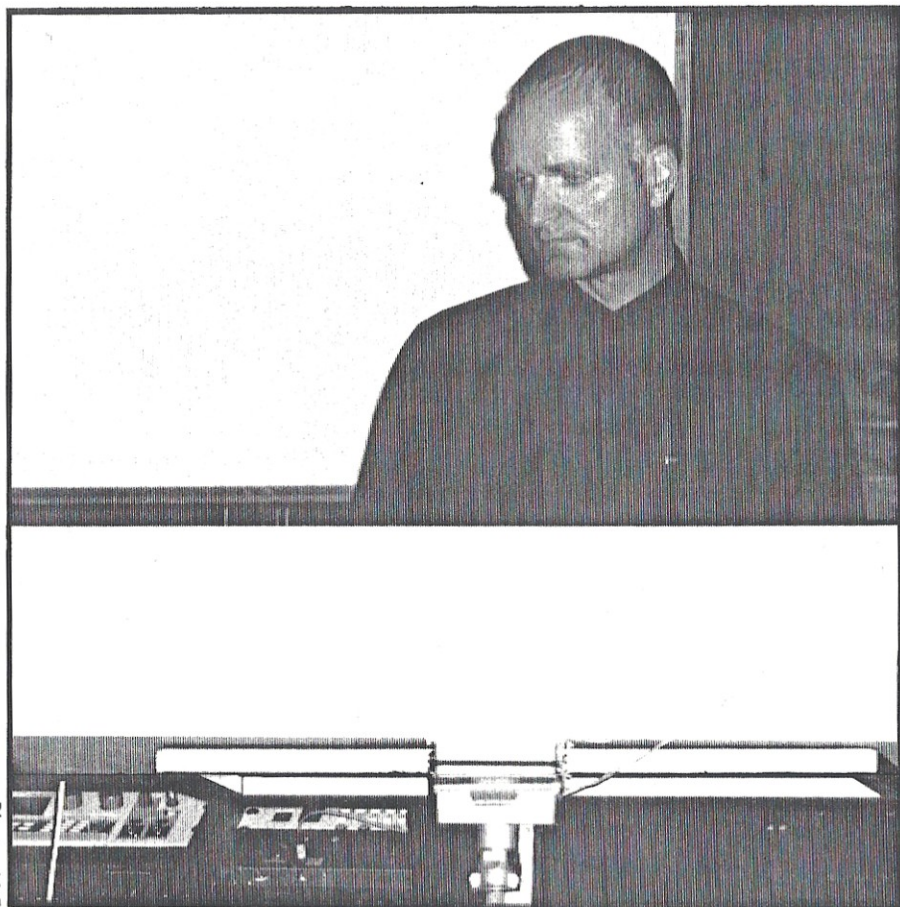
I thought 'Radioactivity' might have raised some response, as this was what the concert was all about - but the apathy remained.

The excellent 'Trans-Europe Express' was performed - then that was it. The curtains closed and that was that - no encores! Emptiness! Less than 300 people watched the group, in a vast expanse that 9000 people would later fill to watch U2.

On the positive side, it was good to see Kraftwerk playing back in Manchester only eleven months after their last visit!

Unfortunately, they were paying 'lip service' to unadventurous Radio 1 listeners who were only there to see the supergroup who were to appear as the headline act, four hours later.

In conclusion, my advice to Kraftwerk would be - DON'T DO THIS AGAIN!



Leicester Poly 18-6-92

FLORIAN SCHNEIDER

Photo: JAC

We programme the computer... ...to beam the music to your future

by Paul Wilkinson and Andrew Slegt

With the following article, we hope to shed some light onto those people who help Kraftwerk in making their albums and tours. Their names are usually shown on the inner sleeve of the records. We don't know everybody, but here are the ones we do know about...

from the RADIOACTIVITY era...

Peter Bollig - Joined the ranks of Kling Klang in 1975; he worked with Kraftwerk until 1981, when he engineered his final LP for the group, '*Computer World*'.

Mr I. Mouse Ltd. - This was Kraftwerk's management company. They managed the group when they started to become successful and tour far and wide. Their base was/is Hollywood, USA.

from the TRANS-EUROPE EXPRESS era...

Ira Blacker - She was Kraftwerk's manager and a member of the management company detailed above. It was up to her to arrange the tours and promotion for the albums. She worked for the group until 1978.

Barrie Marshall - Ira Blacker appointed him Kraftwerk's European representative. It was his job to arrange the tours for 1975 and 1976 in Europe.

Ian Flooks - He has known the group since the early days of Kraftwerk's career. He remains to this day the manager of the group in Britain.

Matten and Wiechers - Based in Bonn. Kraftwerk have used these suppliers of high tech equipment since 1976/77 until at least 1986 for the '*Electric Cafe*' LP. As to whether or not they helped to supply equipment for the 1991 tour/ '*The Mix*' LP is not known.

Maxime Schmitt - I am not sure when this gentleman joined in with Kraftwerk but he has been involved with their music since 1977 at least. He has co-written a couple of tracks including *'Electric Cafe'* and the lyrics for *'Tour De France'*. His main role has been as a producer. He worked on the albums up until 1986's *'Electric Cafe'*, after which he left. he now produces and engineers bands in America.

Emil Schult - One of the most important people to have worked with Kraftwerk. Began as a talented artist, as can be seen on the *'Trans-Europe Express'* inner sleeve, with a picture that features the group seated around a table, amongst other sleeve artwork for the band. Emil Schult has been a part of Kraftwerk and Kling Klang since at least 1972. The initial release of the West German *'Ralf und Florian'* LP came with a comic designed by Emil. The most familiar piece of artwork that he has done for the group is probably the *'Autobahn'* sleeve which even manages to incorporate Ralf's old, grey Volkswagen Beetle car into the picture. On the original releases featuring this design, Emil himself is pictured - in a mirror in the dashboard and you can also spot him on the inner sleeve of the *'Radioactivity'* LP.

Amongst his other contributions, Emil designed the 'neon lights' that are placed behind the band members when playing live, still featured in the Kraftwerk stage show to this day. The most noticeable contribution to Kraftwerk must be his hand in the songwriting. This first appeared in the lyrics of *'Autobahn'* as well as numerous songs since, including *'The Model'* which was originally a poem which Ralf put music to and provided the band with their first number 1 hit single. All LPs since and including *'Autobahn'* have featured contributions from Emil in the lyrics. Now he has left Kling Klang, following the *'Electric Cafe'* LP. He is now a member of Elektrik Music along with Karl Bartos and Wolfgang Flur, who are still sited in Dusseldorf.



Ralf, 1991

from the MAN MACHINE era...

Gunter Frohling - credited with taking the photographs used on the '*Man Machine*' LP sleeve, most recently to be credited with the photo's used on the sleeve for '*The Mix*' LP. Also involved with the material used on the video screen backdrops for the 1981 and most recent tours.

from the COMPUTER WORLD era...

Marvin Katz - This man is a representative for Kraftwerk in America and he works for Kraftwerk's American record label(s). he can also be found amongst the credits on the '*Electric Cafe*' LP.

Takeshi Shikura - A friend of Ralf Hutter's who helped him to learn the lyrics for '*Dentaku*' and sang along the lyrics with him on the record.

Joachim Dehmann - Very important in the Kraftwerk story. Has known the band since 1970 and it was he who offered Ralf and Florian the warehouse which he owned which is where Kling Klang now is. As well as being credited on '*Computer World*' he can also be found, credited as engineer, on the '*Electric Cafe*' LP. He also went on tour with Kraftwerk in 1981, helping Gunter Spachtholz with the technical side of the tour.

Gunter Spachtholz - Has been a major part of Kraftwerk and Kling Klang since 1978. Has helped them build their studio and is involved in the more technical aspects. In 1981, he went on tour with Kraftwerk and was technician for the lighting/sound etc:

For the 1991 tour, he was the robot operator as well as being involved with the lighting and video material. He sits, with a panel to himself, on the right hand side of the stage. On top of all this, he was the European tour manager for the 1991 tour (excluding Britain). He was also tour manager for the 1992 'Stop Radioactivity' tour dates. Not only is he a friend of the group, but he also takes many of the photo's that you see of the band.

from the ELECTRIC CAFE era...

Fred Maher/Axis Studios - Fred Maher started off in 1979 as part of the group Material, playing drums. 6 albums later, in 1982, he left the group. He recorded an LP with another former member, Robert Quine (guitar) called '*Basics*'. This record was released in 1984 and both members are credited for bass, guitars and drum

programming. Amongst Fred's subsequent collaborations are working with Lou Reed and, later, Scritti Politti. Also, he was assistant to the producer Francois Kevorkian, which is where the Kraftwerk connection comes from; he is credited on the sleeve for 'music data transfer' as well as the Axis studio's connection, which he owns. Most recently, Fred has been involved with Elektric Music and Information Society.

Henning Schmitz - Apparently, Henning has been involved in the Dusseldorf music scene for a long time; he has produced many records and groups. He became involved with Kraftwerk around about 1981. By the time '*Electric Cafe*' appeared in 1986 he was to be found on the credits as engineer. And, of course, by 1991 he was a member of Kraftwerk for their live shows, following the departure of Fernando Albrantes after the UK tour.

Chico De Los Reyes - Don't know much of this persons past except that he produced Boney M's fourth LP, '*Oceans of Fantasy*'!!

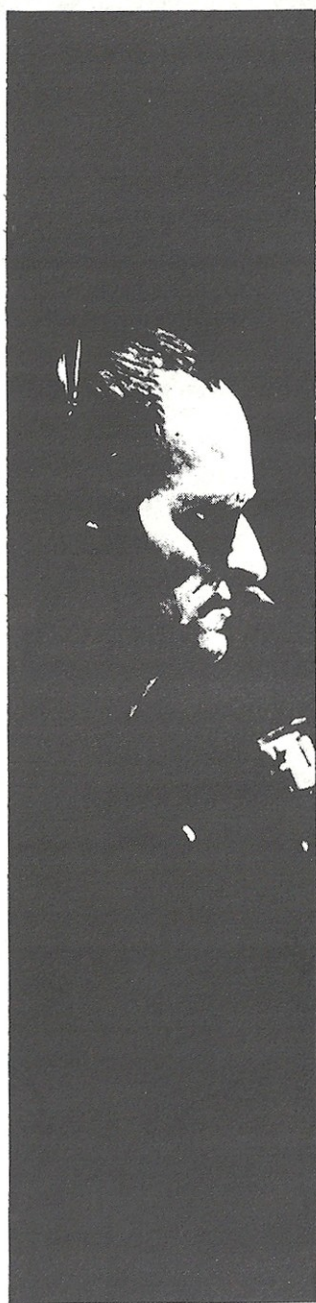
from THE MIX era...

Hans Landwehr - Related to the keyboard which Ralf uses - the new edition Synclavier keyboard. Was also involved with the 1991 tour.

Ott Pagenberg - Technician and part of the road crew for the 1991 tour and '*The Mix*' LP

Tim Buckley - not credited on the LP sleeve, Tim, from Ireland, was manager of the 1991 British tour as well as being involved with the German leg of the European tour.

Rehberg - These are computer equipment stockists.



Florian, 1981

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TOUR DE FRANCE



A black and white photograph of a Kraft paper bag. The bag features a repeating pattern of the word "KRAFTWERK" in a bold, sans-serif font. The bag is partially filled with a dark, granular substance, likely coffee or beans, which is visible through a tear in the top left corner. The bag is set against a dark background.

TOUR DE FRANCE

Back in early 1983, Kraftwerk issued one of their finest songs, 'Tour De France', an instantly memorable tune that blended the atmosphere of the historic bicycle race (communicated via the sampled sounds; the breathing, the gears, the pedals) allied with the familiar Kraftwerk melodic blend to produce a real classic.

In this article I hope to produce a bit of detail about all of the officially released versions of this song that have appeared from around the world. It will not be a full 'Collectors Corner' piece, as I don't have enough info on all of the world-wide releases to date, but it should certainly help to clarify which songs appear on which disc...

...Starting with the UK releases. The single first appeared in 1983 on 7", 12" and cassette-single formats. The initial release of the 7" and 12" came in picture sleeves and with yellow coloured labels. Later pressings have red coloured labels. On the 7" you can find the familiar 3' 05" version of 'Tour De France' with a shorter (2' 40") instrumental version on the flip. The 12" features the 'Long Version' (6' 30") on side 1, with the 7" version (3' 05") and a '2° Etape' version (2' 40") on side 2. The cassette-single contains the same three tracks as the 12".

Details; the 7" 'B' side is not merely an 'instrumental' of the 'A' side as it contains parts of the music that feature in the 'Long Version' but not the 3' 05" version. The '2° Etape' version to be found on the 12" 'B' side is different from all of the previous versions as it does not contain any actual music! Instead, it is the rhythm track coupled with a selection of the samples. (The breathing, the gear changes etc.)

To confuse matters, when 'Tour De France' was re-issued in August 1984, the new pressings still retained the same catalogue number and the same sleeve design. Firstly, the song came to be re-issued because of its use in a movie called 'Breakdance' (not one of those 'classics' that are on every Christmas). Although it is in the film, Kraftwerk did not want the song included on the obligatory soundtrack LP. Hence the re-issue.

Initially, this came in 12" format only and it was a number of weeks before the 7" edited version appeared, due to public demand, I believe. This 12" contains the 6' 47" Francois Kevorkian remix on the 'A' side with a 6' 44" 'Version' on the 'B' side. ('French Version' is how this song was labelled on the US re-issue). In addition, the original 7" version (3' 05") is also included, as the third track on this 12". As mentioned before, the sleeve featured the same design as

before; the front being identical to the 1983 issue. However, it is the rear that reveals the tell-tale differences (and this applies to both the 7" and 12"). On the 1983 issues the lyrics and track details are printed in the middle (white) area of the rear; the 1984 releases still retain the lyrics in the same white area but now include the track details in the top right, *blue* area of the sleeve. Also, the 1984 12" has a distinctly 'glossy' sleeve, though later copies made the differences between the issues more apparent by including the "As featured in the film Breakdance" message, beneath the 'Tour De France' title on the front. (N.B. all the 7" copies feature this message.)

As I mentioned earlier, the 7" copies emerged at a later date and featured an edit of the Francois Kevorkian remix (at 3' 44") on side one and the original 7" edit (3' 05") on side two. All of the 1984 copies have *yellow* coloured labels. After a couple of years, this 12" was still available but no longer came with a picture sleeve, coming instead in a plain black 'die-cut' cover.

Phew! That's enough about the British versions!

'Tour De France' had actually been released in West Germany and France before the UK, in 1983. Even more versions of the song are to be found because of the German releases!

The original West German release was available on both 7" and 12", side one with the German language 'Version Allemande' and the French language 'Version Francoise' on side two (N.B. The French language versions were used for the UK.) The German 7" contains the 3' 05" edits of both renditions while the 12" contains the 6' 30" 'Long Versions' of both. The sleeves are very similar to the UK, the only differences evident are with the track details on the back. The label design is totally different from the UK, employing a grey and black 'cogwheel' design instead. (Much better!)

In 1984 the remixes were also released in Germany. The 12" contained the same versions as per the 1984 UK 12" re-issue.

Unfortunately, the first track on side two of this German 12" was titled 'Version Allemande', which obviously gives the impression that it is sung in German, as on the 1983 12", yes? Wrong! It is still exactly the same as found on the corresponding UK 12".

Sensibly, the 1984 German re-issues were given new catalogue numbers. The 12" also has a white and black 'remix' sticker on the front of the sleeve, while it is actually printed on the 7" sleeve. Finally, the label design was also changed, with a plain black and white label used this time round, for both 7" and 12".

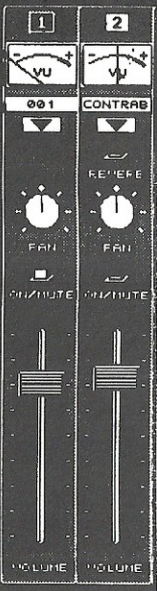
In America, the 1984 re-issue was altered; the 12" actually features the 6' 47" 'Version' (the first track on side two of the UK 12") on the 'A' side, only they decided to retitle it 'French Version'. Side two features the 6' 47" Francois Kevorkian remix. A 7" version also appeared and is unique in that it includes an edit of the 'French Version'. Also, the edit of the Francois Kevorkian remix is slightly different to the one used in the UK; personally, I prefer it to the UK one as it seems to 'flow' better.

The 12" comes in a picture sleeve, the 7" does not, though both use the grey and black 'cogwheel' label design.

Well, hopefully all this will have shone a bit of light onto the confusing subject of 'Tour De France' and not bored the pants off of you too much!

VERSIONS AVAILABLE

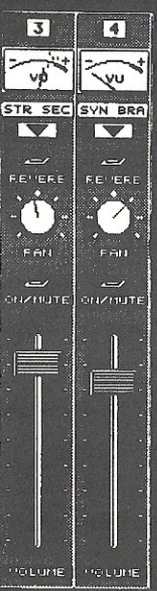
UK 1983 7"	3' 05"	WG 1983 7" Version Allemande.....	3' 05"
UK 1983 7" Instrumental	2' 40"	WG 1983 12" Version Allemande...	6' 30"
UK 1983 12" Long Version	6' 30"	USA 1984 7" Kevorkian Remix	3' 57"
UK 1983 12" 2 ^e Etape	2' 40"	USA 1984 7" French Version.....	3' 47"
UK 1984 12" Kevorkian Remix ..	6' 47"		
UK 1984 12" Version.....	6' 44"		
UK 1984 7" Kevorkian Remix	3' 44"		



did you know?...

BY ARTEMIS

1. ...THAT FLORIAN'S FATHER (PAPA SCHNEIDER !) DESIGNED COLOGNE AIRPORT...
2. ...THAT THE SPEECH HEARD IN 'NUMBERS' AND OTHERS IS PRODUCED USING A 'SPEECH SYNTHESIZER' PLAYED THROUGH A 'HARMONISER' SO IT CAN BE PITCHED IN THE RIGHT KEY...
3. ...THAT KRAFTWERK CREATE ALL THEIR OWN DRUM SOUNDS AND NEVER USE COMMERCIAL DRUM MACHINES...



KRAFTWERK CONVENTION 1 9 9 3

The 2nd Kraftwerk Convention will be taking place in Blackpool on 21st February 1993 at The Rosecrea Hotel.

The 2nd Convention will feature once again a video show which will include video's from Europe, many of which you will never have seen before.

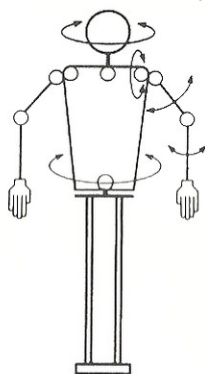
This year will see a difference, by the live performance of the band ElektroKinetik. This duo will be playing nothing but Kraftwerk tracks and are well worth seeing, in the afternoon.

The day will begin around 11 o'clock and a buffet will be served around midday.

Also represented at the convention will be AKTIVITÄT, the Kraftwerk fanzine that debuted at last years convention.

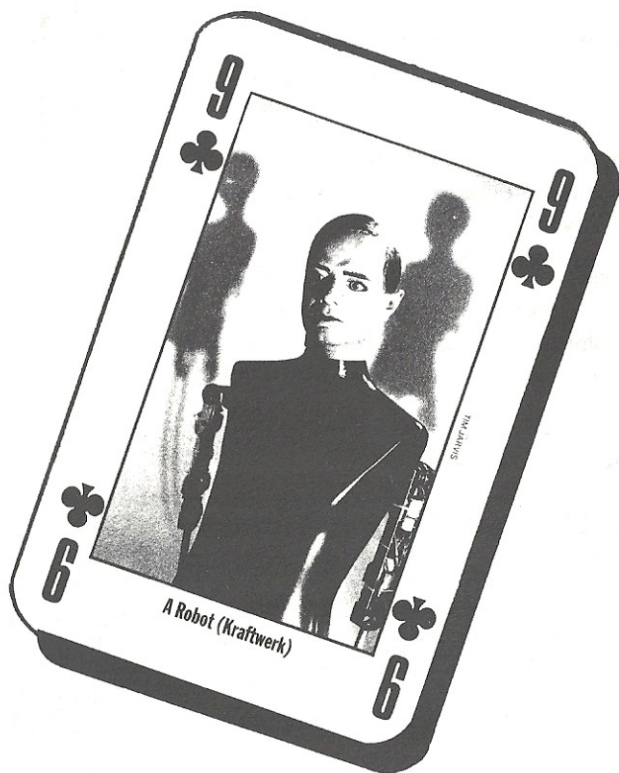
All fans are welcome and should bring along any items they wish to show, swap or trade.

The cost per ticket is £ 6.25 which includes band and buffet.



8 12178 - 7625 - 2 3

OUTRO



*** AKTIVITÄT PRODUKT JANUARY 1993 *** ARTICLES BY : IAC * PAUL WILKINSON *
 ANDREW SLEGT * IAN FLOYD * ARTEMIS *** DESIGN : IAC * ARTEMIS *** FOTO'S : JAN
 SUNDSTROM * IAC * PAUL WILKINSON * ARCHIVE PIX FROM NME & NEW SOUNDS, NEW STYLES +
 UNIDENTIFIED FRENCH AND GERMAN MAGAZINES *** ADDITIONAL INFO : CLIVE PUGH *
 MERCHE & MIGUEL * ØYSTEIN MOE * FRANK DOWNTON * JOHN SHILCOCK * JOSÉ GARCIA CORRAL
 * ALLAN DENSEN *** ADDITIONAL PRODUKTION HELP : ORD * MARTIN TAYLOR *** THANKS
 TO ALL CONTRIBUTORS *** APOLOGIES TO ANYONE NOT CREDITED *** MAIL : PAUL
 WILKINSON /

* I A C / / / / / / / /
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AKTIVITÄT

